Prince Dara Shikoh standing beside a blossoming tree holding a fruit and a long sword, his head encircled by a gold halo above which hovers a crescent moon within a smaller radiating halo, his striped pajama showing through a diaphanous gold-decorated jama, his right foot languidly withdrawn from its slipper. By Govardhan, Mughal, c.1635

gouache with gold, oval, contemporary inscription ‘wazat-i Govardhan’ (work of Govardhan), on water in foreground, border of red flowers and stones on gold with single cherub’s head at top, winged cherubs in top two spandrels, contemporary extension allowing for present border shape shadowing at lower edge, on an album leaf with margin of gold-speckled pink paper with Hindi inscription in gold naming Govardhan, seal impressions dated 1075/1664 at top right, reverse with gold-speckled blue-green margin, framed, 183 by 99mm., page 409 by 283mm.

The property of a European private collector.

The seal impression in the top right hand corner reads ‘Sayid Ali al-Husayni devot of Manzur Pad- Shah’ and is dated A.H.1075/A.D.1664.

Dara Shikoh (1615-1659) was the eldest son of Shah Jahan and heir apparent to the Mughal throne. As the emperor’s favoured son he was able to follow his chosen pursuits in addition to his court duties, and the albums of paintings and calligraphy known as the Dara Shikoh Album, which he gave to his young wife in 1641, is testament to his devotion to literature and painting (Falk and Archer, no.68). Had he lived to assume the Mughal throne there can be little doubt that he would have become a great patron of the arts and the course of Mughal painting would have been different.

Govardhan was a ‘house-born’ son of the painter Bhawani Das who worked in the Mughal atelier for Akbar. His earliest works, illustrations for manuscripts, date from the early years of the seventeenth century, but his separately produced works show an immediate interest in portraiture. This was the genre for which he evidently built a reputation, and his works include some of the most penetrating character studies of all Mughal painting. A portrait of Govardhan himself was painted by his fellow artist Daulat on a margin of Jahangir’s album (Imperial Library, Tehran: Beach, p.113).

Govardhan’s relationship with Dara Shikoh seems to have been a special one, for some of the most significant portraits of Dara Shikoh are by him. Of these the two best known are the double equesrian portrait of Dara Shikoh with Shah Jahan, from the Minto Album (Victoria and Albert Museum: Schoukine, Pl.36) and the portrait of him and his father in the San Diego Museum of Art (Binney, no.56). This depiction of Dara Shikoh, standing alone by a blossoming tree, may well have been the model from which the standing princey portraits in the Dara Shikoh Album were derived.

For accounts of Govardhan’s life and works see Beach, pp.118-125, and Welch, pp.242-245. The present portrait, showing the crown prince with halo and crescent in anticipation of his imperial accession, is a significant and important addition to the recorded works of Govardhan.

Literature
See also illustration on front cover £30,000-40,000
A double blue narcissus with single bloom and several leaves, Mughal, late seventeenth century

gouache on paper, defect repaired at bottom right corner, framed, 278 by 179mm.

Probably based on an uncoloured European engraving which would account for the idiosyncratic use of blue.

£600-800

Two warriors on horseback in battle in a landscape inhabited by animals and birds, an encampment in the background, provincial Mughal, style of Mir Kalan Khan, c.1770

gouache with gold, contemporary floral border, framed, 101 by 135mm.

Although executed in the distinctive style of the Mughal painter Mir Kalan Khan, this appears to be the work of an artist from elsewhere, perhaps even Bikaner.

£600-800

RAJASTHANI AND DECCANI MINIATURES

Maharana Amar Singh of Mewar seated smoking while receiving the young Sangram Singh who kneels before him, Udaipur, c.1710

drawing with gold and some colour, inner floral scroll border in gold, red border with inscription of identification at top, waterstain at left edge, framed, 300 by 180mm., including borders 375 by 240mm.

From the estate of the late Sir Robert Bradlaw.

This style of drawing with use of stippling became current during Amar Singh's reign (1698-1710). See A. Topfield, Paintings from Rajasthan in the National Gallery of Victoria, Melbourne, 1980, nos.56 and 57.

£500-600

Two elephants fighting, one of them chained, each with a rider, Kota, nineteenth century

drawing on paper, central cross, framed, 380 by 510mm.

£300-400

The catching of a wild bull elephant at a waterhole where a herd has gathered to bathe, the participants using a tame elephant from which to rope their prize, rocky landscape with hilltop town in the distance, Mewar, third quarter of eighteenth century

drawing finished in colours and gold, yellow and red borders, framed, 230 by 328mm.

From the estate of the late Sir Robert Bradlaw.

£3,000-5,000

A mythical prince astride a camel returning with his attendants from a boar hunt, Jodhpur, c.1840

gouache with gold, red border with yellow rules, framed, 320 by 272mm.

Provence: Tooth Paintings Ltd., Indian Paintings, London, 1979, no.42 (illustrated).

£400-600

A Maharaja of Sindhia seated in a European-style chair in a garden pavilion at night, the pavilion lit with glass lamps and the garden cooled by fountains, probably Gwalior, mid-nineteenth century

gouache with gold on paper, framed, 260 by 375mm.

£600-800
251 Maharana Sangram Singh of Mewar seated in a water pavilion while ladies of the harem engage in watersports all around him, musicians in the foreground, Mewar, c.1745

gouache with gold, five line inscription on reverse, framed, trimmed to 315 by 340mm.

From the estate of the late Sir Robert Bradlaw.
£700-1,000

252 An illustration to the Sat Sauya: Radha sleeping in an upper chamber and awakening below, Krishna approaching from the right, Mewar, c.1720

gouache with gold, text above on yellow pencil, red border, in mount, 209 by 172mm., page 348 by 210mm.
£600-800

253 A party of ascetics preparing and taking opium outside a rural dwelling, Mewar, style of Chokha, c.1810

gouache with gold, inscription on reverse partly trimmed away with border, framed, 215 by 150mm.

From the estate of the late Sir Robert Bradlaw.
£700-1,000

254 Maharana Jagat Singh of Mewar riding a fully caparisoned horse with numerous retainers on foot, Mewar, c.1740

gouache with gold, red border with inscription of identification at top, 420 by 205mm., page 475 by 260mm.

From the estate of the late Sir Robert Bradlaw.
£700-1,000

255 An illustration to the Rasikapriya where Krishna accompanies gopis on a hillock, Radha conversing with a girl by a pavilion in the foreground, Bikaner, dated V.S.1743/A.D.1886

gouache with gold, border of pink paper defective, identified as Rasikapriya on reverse with the date, 189 by 130mm.

From the estate of the late Sir Robert Bradlaw.
For an illustration from a closely related Rasikapriya series by the artist Nur ul-Din, dated 1087, see H. Goetz, The Art and Architecture of Bikaner State, Oxford 1950, fig. 93.
£1,000-1,500
Raja Bhao Singh of Bundi riding a bull elephant with two retainers on foot, the elephant decked with bells and coloured cloth, Bundi, c.1670

green background showing brush-marks, red border, defective at edges, framed, 29.5 by 40mm.


Raja Bhao Singh reigned at Bundi from 1658 until his death at Aurangabad in 1681. His likeness in contemporary portraits has been disputed but much light is thrown on the matter by J.Bautre, 'Portraits of Bhao Singh Hara', Berliner Indologische Studien, 1, 1985, 107-122.

£3,000-4,000

Maharaja Ram Singh of Kotah (reigned 1827-1865) seated with courtiers at a lakeside pavilion, awaiting the arrival of his rani who approaches by palanquin, they are also seen riding together on a royal barge on the lake, Kotah, second half of nineteenth century

gouache on paper, slight folding and one small hole in painted surface, red border, 62.5 by 935mm., including border 710 by 1035mm.

Another Kotah painting of comparable size and date, also depicting Maharaja Ram Singh, was sold in our New York rooms, 5th December, 1992, lot 157.

£2,000-3,000

£3,000-4,000

Raja Maha Singh, father in law of Mirza Raja Jai Singh of Amber, standing in a field before a lotus pool, dressed in a variety of colours and holding a runtary, Kishangarh, c.1770

gouache with gold, gold and orange borders, identified on reverse in Hindi and Persian, in mount, 235 by 170mm., page 340 by 243mm.

£3,000-4,500.

A boy prince kneeling on a terrace sniffing a flower, a pavilion and trees with birds behind him, Deccan, mid-eighteenth century

gouache with gold, pink paper border with cartouche at top containing Persian identification 'Ajaib Rai', paper mount, 225 by 140mm.

£600-800

The property of a European private collector.

£600-800

Solomon enthroned with a flaming halo, angels, animals, birds and demons attending him, Deccan, mid-eighteenth century

gouache with gold, calligraphy on reverse, framed, 305 by 190mm.

From the estate of the late Sir Robert Bradlaw.

£700-1,000
An album of seventy-one Indian miniatures containing portraits, ragamala illustrations, and various scenes. Mughal, Deccani and Rajput, 17th-early 19th century

This interesting group of Indian paintings was originally assembled by Sir Henry Strachey, secretary to Lord Clive. Some of the miniatures date from after Clive’s death, suggesting that additions were made as late as the early nineteenth century, since when the album has passed by descent to the present ownership.

The Deccani portrait, no.41, is an important addition to the small number of recorded portraits of Daulas Khan, the powerful Prime Minister of African descent who virtually controlled the kingdom of Bijapur for Sultan Muhammad Adil Shah (1627-56).

The contents of the album are as follows:
1. Nadir Shah, Murshidabad, c. 1770
2. Azam Shah, Mughal 18th century
3. Nawab Nasir Jang, Hyderabad, late 18th century
4. Mullah with halo, drawing, Mughal, late 17th century
5. Shah Jahan holding sarpech, Mughal 18th century
6. Farrukh Siyyar holding garland, Mughal, 18th century
7. Nawab Aaf Jah, Hyderabad late 18th century
8. Nadir Shah (inscribed as Timur), Lucknow, c. 1770
9. Aurangzeb holding flower, Deccan, 18th century
10. Mughal nobleman, Mughal, 18th century
11. A Hindu prince standing in a field, identified as Maharaja Deor Singh, Mughal, mid-17th century
12. Mullah Shah, Mughal, 18th century
13. Kabir the weaver, drawing, Mughal, 18th century
14. A Mughal prince, Mughal, 17th century
15. A prince riding, unfinished, Lucknow, c. 1770
16. Jahangir, Mughal, late 18th century
17. Mirza Najaf Khan Bahadur, Murshidabad, c. 1770
261 (no.44)
18. Nawab Sirdar Jahan Khan Durani, Lucknow, c.1780
19. Nur Muhammad Khan Babur Zaman Shahi, Lucknow, c.1780
20. Jahangir receiving a necklace, drawing, Mughal, 18th century
21. Allahverdi Khan (?), Mughal, late 17th century
22. Nobleman with hawk, Mughal, late 17th century
23. Nawab Zakaria Khan, Mughal, mid-18th century
24. Nobleman on horseback, Mughal, 18th century
25. Raja with halo, Mughal, 17th century
26. Young nobleman, Mughal, c.1670
27. An Afghan ruler, Lucknow, c.1780
29. Nadir Shah enthroned, Lucknow, c.1770
28. Nobleman standing in a field, Mughal, c.1670
29. A Mullah, Mughal, 18th century
30. A prince standing in a field, Mughal, late 18th century
31. A prince with a rose, Mughal, mid-18th century
32. Raah Shah with hookah and rose, Mughal, 18th century
33. Malik Siyad, identified as Shams Khan, Lucknow, c.1770. The same composition occurs in a raga (pitch) in the Johnson Collection, India Office Library, Falk and Archer, nos.346, 348, 433.
35. Vithlai ragini: the lover with bow and arrow, Jaipur, c.1800
36. Two ladies, Jaipur, c.1800
37. Young ruler on terrace, Lucknow, c.1780

261 (no.65)
38. Lady with ball, Jaipur, c.1800
39. Ladies on terrace, Jaipur, early 19th century
40. Visitors at a female’s hermitage, Jaipur, 18th century
41. Ikhlas Khan standing in a landscape before a railing holding a bow and arrow, with accompanying courtier, animals in the distance, gouache with gold, mounted with 18th century gold-studded borders, 192 by 143mm, Bijapur, c.1650 (cf. M. Zebrowski, Deccani painting, nos.96-100)
42. Azam Shah, Deccan, c.1700
43. Nawab Nizam Ali Khan, Hyderabad, late 18th century
44. Prithvi Raj riding with princess, Jaipur, late 18th century
45. Ali Adil Shah, half-length against a blue sky, Bijapur, c.1660-70. Verso: Shah Jahan, Deccan, 18th century
46-71. Twenty-six illustrations from a raga series, red borders with Persian identifications in gold, each with inscription on reverse dated 1290/1776, Deccan, c.1786
£20,000-30,000

PAHARI MINIATURES

262
A prince spearing a boar in an open field by a river, Guler, c.1770
gouache with gold, deep blue and sprinkled pink borders, inscribed on reverse 'si nisha laksis' with two lines of descriptive verse in nagari, framed, 157 by 236mm., page 208 by 267mm.

263
Radha and Krishna picking blossoms from a flowering tree with the assistance of two cowherds, Radha gathering the flowers in a fold of her sari, Nurpur, c.1770-80

gouache with gold on paper, red border trimmed away on three sides, identified on reverse in Hindi and English, 233 by 154mm.

The property of a European private collector.


£500-700
£2,000-3,000
Krishna pretending to play his flute which has dropped to the ground as he leans against a tree in the riverside forest, groups of gopis wandering in search of him, Radha seated at top right with a confidante, the river Yamuna in the foreground, Kangra, c.1820-25

gouache with gold, Radha identified in white nagari, blue foliate inner border, spattered pink outer border, two corners flanked, 9 lines of Gita Govinda text on reverse with number 12, framed, 240 by 320mm., page 280 by 370mm.

The property of a European private collector.

This is from a well-known illustrated series to the Gita Govinda, 'The Song of the Herdsman', a Sanskrit poem by the twelfth-century Bengali poet Jayadeva written in celebration of the romance between Radha and Krishna. It was previously in the ancestral collection of Maharaja Dhirub Dev Chand of Lambagarh, a descendant of Sanaar Chand's brother, Raja Fateh Chand. Others of the series have been sold in our New York rooms, 6 October, 1990, lots 55 and 56. For published examples see: W.G.Arrcher and E.Binney, Rajput Miniatures, Portland, 1968, no.92.


D.J.Elsbom, Indian Miniatures, the Elsenfled Collection, New York, 1985, nos.125 and 126.

An illustration to an Usha Aniruddha series where Aniruddha consults with a sage in a pavilion, his attendants standing by within the confines of the small courtyard, Chamba, c.1780-90

gouache with gold, blue and spattered pink borders, outer border trimmed, in mount, 205 by 303mm., page 227 by 332mm.


Others of the present series have been sold in our New York rooms 28th October 1991, lot 59, and 6th October 1990, lot 117.

£4,000-6,000